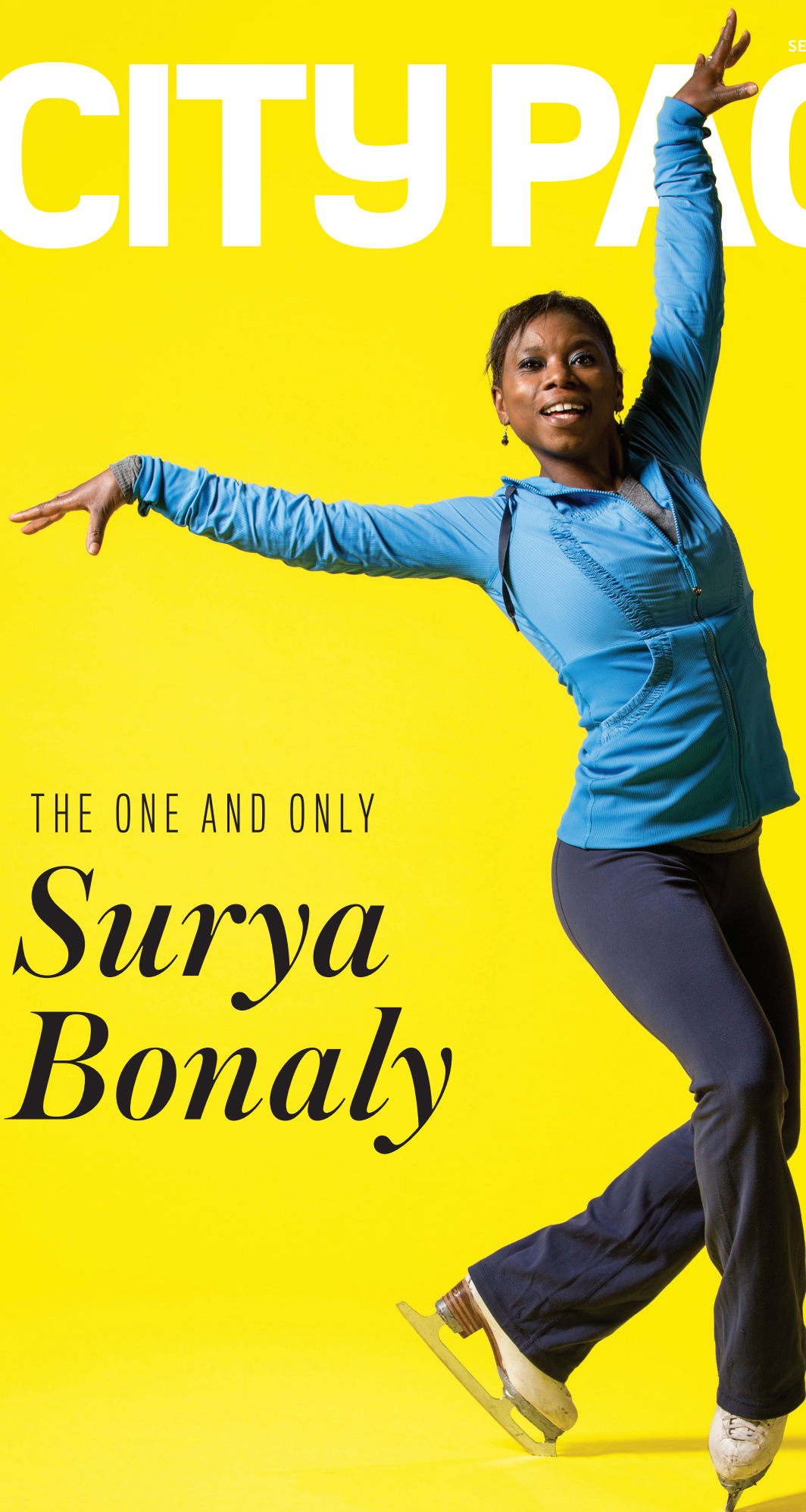


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She could've changed the world of figure skating. Instead, it tried to change her.

By Susan Du

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THE SHORTLIST

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THE STAT SHEET

0

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by Muslim terrorists
on U.S. soil this year

600

Number of community gardens
in the Twin Cities, more than triple
the total in 2009

23

Number of Americans shot
by toddlers with access to guns
in 2016

260,374

Number of people who attended
the Minnesota State Fair on Saturday,
a new record

“Scott Walker tweeting Happy Labor Day is like
getting a Happy Lincoln’s Birthday card
from John Wilkes Booth.”

Actor John Fugelsang

LEADERSHIP

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to 67 percent next year, largely due to
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people who could never afford insurance
before, and rampant predatory pricing by
pharmaceutical firms.

The news prompted Minnesota House
Speaker Kurt Daudt to call for closing the
exchange.

The Republican offered no suggestions
where the 414,000 enrollees might find
new insurance. Nor does he have any ideas
on how to lower costs. But he is propos-
ing “real conversations,” which should be
helpful in paying for Little Johnny’s cancer
treatment.

POPULAR STORIES

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(and a few clunkers to avoid)

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Colin Kaepernick should
‘have some fucking respect’

A **CATASTROPHIC TORNADO**
is coming to Minnesota.
It’s not if, but when.

I got heckled onstage for
BEING FAT. And it sucked.

THE SAVIOR

How teacher Bonnie Laabs closed Hamline Elementary's achievement gap

Science has never been a strong suit for students at Hamline Elementary in St. Paul's Midway neighborhood. The statewide average on proficiency tests is 61 percent. Hamline's has long hovered around a paltry 17 percent.

When teacher Bonnie Laabs interviewed for a job, she promised to triple those scores. Colleagues were skeptical. Such leaps are "extremely unheard of" in St. Paul schools, says Hamline's testing coordinator, Jodie Wilson.

But Laabs fulfilled her promise in just one year, pushing her students all the way up to meet the statewide average.

Laabs, who has just earned a PhD in teaching kids with trauma, devotes a lot of time to making sure kids understand the jargon that invariably dominates the Minnesota Comprehensive Assessment — words like "inherited and acquired traits," "biotic and abiotic," "semicon-

ductor and insulator."

To help them understand, Laabs keeps a menagerie of animals in her classroom, including Andre the potty-trained giant rabbit, Spike the iguana, and Leo the bearded dragon. The kids learn about the differences between inherited and acquired traits, for example, by labeling the animals' missing toes and scars as "acquired," long tails and big ears as "inherited."

With her fifth-grade students, Laabs sits them down and shares her personal story.

"Growing up, I was expelled from school in the fifth grade," she says. "So I tell them, 'At your age I was being escorted out of the school in handcuffs.' I was just out of control, really rebellious. I'd faced a lot of trauma at home. I'd been physically abused, sexually abused."

Laabs spent time in foster care and was sent to juvenile corrections by seventh

grade. She gives her students an idea of how she spiraled down, how as a teenager she began partying and hanging out in rough crowds. She doesn't include too many details.

But then she spins it to explain why she gives the students homework every day.

"They mumble and they complain and say, 'Why do you give us homework when we hate homework?' So I share my story and I say this is why I give you homework," she says.

"The only way out for me was through education. The teachers who believed in me, they kept pushing me to get my stuff down, get my grades in, go to college.... I believe in every one of you."

"It creates a climate where learning is easier, more accessible," says parent Jessica Kopp. "The whole room is amazing. There's the Legos robotics in a corner, there's animals, everywhere you look



BONNIE LAABS' FACEBOOK

Bonnie Laabs' ability to improve science scores was unheard of in St. Paul schools.

there's a different way to be a scientist. I think it's really inspiring." —SUSAN DU

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Rehabilitating Volstead

The Minnesotan blamed for Prohibition meant well, but got it wrong

Spare a thought for Andrew Volstead. Come January, Volstead will be 70 years dead. He was born in southeastern Minnesota to Norwegian immigrants in 1859, and the whole of his legacy casts him as a villain.

In truth, the Minnesota congressman who authored Prohibition was the product of a time, a place, and a movement bent on social engineering. Volstead and his ilk saw a nation of men perpetually slouched and slack-jawed from drink, and set about straightening up their spines.

First elected to Congress in 1902, Volstead was not the most outspoken of the “dry” lawmakers. More like the least: Through his first eight terms, he made not a single speech about alcohol.

Then his dubious place in history fell into his lap.

When Congress convened in 1919, seniority dictated that Volstead take the chairmanship of the House Judiciary Committee. By that time 28 states, including Minnesota, had ratified the 18th Amendment, which constitutionally banned the sale of alcohol.

When it came time to enforcing it, Volstead was simply the man holding the gavel.

Though he may not have relished the role, he was a cold instrument pressed against the hot pulse of America’s most divisive issue. Like the Women’s Christian Temperance Union, Volstead saw outlawing liquor as a major step forward for domestic home life. The former Yellow Medicine County prosecutor’s highest-profile case had been the homicide trial of a respected town doctor who shot card sharks after a drunken poker game.

He also believed temperance made for good economics. As a small-town attorney, he’d litigated land disputes, finding that hardly anyone made their payments. After the saloons were shuttered by local ordinance, all but one buyer was able to keep up.

As the “Volstead Act” was prepared for a full vote, brewers pushed for an amendment

Volstead was simply the man holding the gavel.

to allow for the sale of 2.5 percent alcohol beer, saying that level was low enough to avoid catatonic intoxication.

Volstead pushed back: Prohibition was not just about stopping drunkenness, but preventing the “useless waste of uncounted millions in money that should go to provide luxuries, comforts, and conveniences in the home.”

After the bill passed in 1919, letters flooded Volstead’s Washington, D.C., office and his Granite Falls home. Some came from supporters. Others blamed Volstead for the rise in bootlegger crime and deaths connected to lethal moonshine.

A few featured a newspaper clipping with his image under the heading, “Here’s the Man Who Made U.S. Dry.” The senders fashioned small pieces of rope into a

noose around his neck.

The whole affair was better received back in Minnesota. This was a state that had operated under “Scheffer’s law” for anyone nabbed for a third public drunkenness offense. Its 30-day jail minimum was the harshest penalty in America.

Things were even more conservative in Volstead’s western Minnesota district. In 1920, his opponent, the Lutheran preacher O.J. Kvale, claimed to be even “drier” than Volstead. Volstead narrowly survived that challenge, but lost to Kvale two years later.

Volstead returned to Minnesota, briefly taking a job with the Prohibition Bureau in Minneapolis before retreating to private practice in Granite Falls. Locals painted him as a retiring man, not one for conversation, a tall, gaunt figure marching his incomparable mustache up the stairs to a book-lined law office.

When a reporter visited in 1933, on the eve of votes to end Prohibition in Minnesota and elsewhere, Volstead knew his side had lost. He described himself as merely “a spectator.” He preferred talking about crops.

In 1951, a few years after Volstead died, the people of Yellow Medicine County voted to approve municipal liquor stores. When one opened in St. Leo, it was the first to sell liquor in the county since 1915.

In 1970, an empty sanitarium in Granite Falls was reopened as Project Turnabout, a substance abuse treatment facility. The enterprise has grown to include four campuses, the largest the 122-bed facility in Granite Falls. We stopped arresting drunks and started trying to help them.

America still hasn’t fully learned the les-



Mike Mullen

son of Prohibition. Outlawing a substance people want inevitably spawns black markets. Any 1920s bellboy or 2010s taxi driver with the slightest bit of guile becomes an enabler-cum-entrepreneur.

Volstead once posited, hopefully, that he’d be remembered well. You could build a lion’s legacy on other issues in which he took more pride: women’s suffrage, anti-lynching laws, and his support for poor farmers to band together in cooperatives.

Those good deeds are swallowed in the shadow of Prohibition. A Volstead portrait now hangs in the Freehouse in the North Loop, and the stylish Volstead’s Emporium cocktail bar in Uptown is an enduring mockery.

Volstead suggested his epitaph would say people “love him for the enemies he made.” He was picturing lynch mobs, merciless bankers, the thugs who made a killing — and killed many — during Prohibition.

In fact, there is no epitaph at his burial site in the Granite Falls Cemetery. An “Andrew J.” marking lies under the larger family “Volstead” stone. It’s just his name. What it means is up to us. ☐

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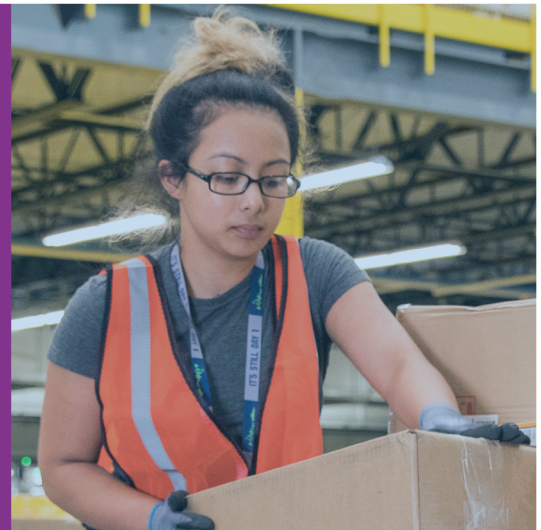
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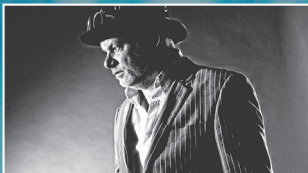
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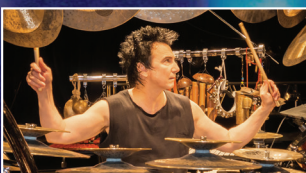
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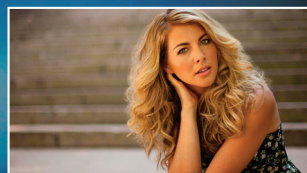
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Each year in June, hundreds of teenage figure skaters descend upon the Braemar Arena in Edina. Painted and costumed, they hail from a dozen figure skating clubs across the Twin Cities metro.

In a state where practically all children have some memory of toddling around an ice rink, these young zealots are the ones whose families went further, hiring personal coaches and renting private ice. These are the kids who have grown up eagerly sacrificing all the hours of their after-school lives to perfect an exacting catalog of dizzying spins and spirals, leaps and loops. Some are buoyed by Olympic dreams.

Reed-thin Sunny Choi is a pirouetting red blur topped with a pert bun of black hair wrenched tight over her scalp. Choi, who recently turned 12 years old, is an exceptionally young contender in the intermediate-level choreographed skate.

Sunny circles the rink in yet another run of the same moves she's been rehearsing ad nauseam for the past 10 minutes. She glides in reverse on one skate, leaps into a triple spin, and crashes. When she climbs upright, her entire left thigh and hip are dusted in ice shavings. She throws her shoulders forward in dejection and groans, pouting at her rink-side coach.

Surya Bonaly motions Sunny over, claps her on the back, and repositions her arms tight across her torso. Fill in all this core to spin faster, Surya tells the girl in an accent thick with singing French notes. Choi is tripping because she does not yet have the ab strength to complete three full rotations cleanly before she starts coming down. She falls because she's unsure where she is in the air.

After the practice, Surya walks with Sunny and her mother, Jae Choi, in the hallway just outside the rink. A cloud of frustration sits over the girl as she presses close to Mom. She's worried that she won't earn a medal at this year's Braemar competition.

"It's okay... just because you don't get a medal, it doesn't mean you're not worth anything," Surya consoles Sunny. "What are medals good for anyway? Collecting dust?"

Sunny is in a self-punishing mood. She nods meekly to show that she has heard before they part ways.

"American culture is so different from Europe. Here, they cry if they don't come home with a medal. It's only what they have in mind, and it destroys them," Surya says. She's swaddled in layers of thermal sweatshirts bunched inside a puffy black parka. She wears no makeup, her bangs pinned back casually. "I tell the skaters if you did your best, you did good. Try to be happy."

Surya is a former Olympian, a nine-time French national champion, a five-time European champion, and a three-time World silver medalist. She is one of the most celebrated black figure skaters in the history of a lily-white sport.

And she's the only human being in the history of the world who can land a backflip on one blade.

The question of why Surya never attained Olympic gold, and the disqualification of her

THE ONE AND ONLY

Surya Bonaly

BY SUSAN DU

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WORLD OF
FIGURE SKATING.
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TRIED TO
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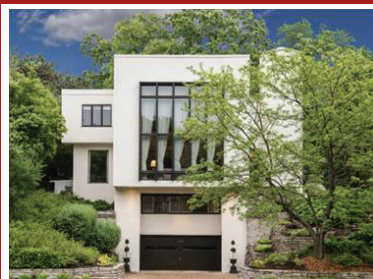
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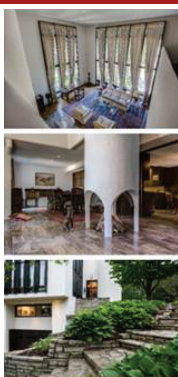
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COURTESY OF SURYA BONALY

singular skill, is still a matter of controversy. It's the reason her fame inhabits a cult status rarely enjoyed by even the most decorated skating stars. It's why people still know her name long after she hung up her competitive skates for the last time in 1998.

Yet after a career that spanned three decades — starting when the now 43-year-old champion was discovered at age 10, skylarking about an ice rink in the south of France — Surya decided to move to America, settling in remote, modest Minnesota. She did it for love, as much as for the homegrown crop of hungry young talent.

Part of her coaching job is to impart the techniques for which she is best known: strength, speed, and air. The rest is teaching her students how to stay happy and confident.

It's a skill Surya developed over a lifetime of grappling with a world that seemed hell-bent on keeping her out.

SURYA'S RISING STAR

When the world press first took note of Surya Bonaly, she was 17, winner of the 1991 European championships in Sofia, Bulgaria. She was the first French woman ever to earn that glory by landing five triple jumps out of seven. At the time, she had already won the French championship three times running.

Her pure athleticism was immediately evident. She was quick. She was aerial. It wasn't enough for her to simply glide and dance when she could leap and spin.

And she was already thinking about breaking records: For the upcoming 1992

Surya as a baby with her adoptive mother Suzanne Bonaly, in France.

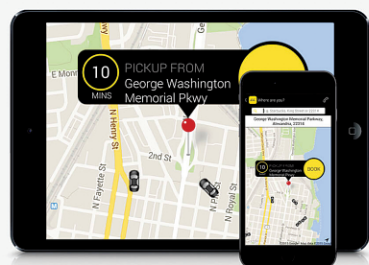
Olympics in Albertville, France, Surya wanted to attempt the first quadruple toe loop jump — a spin with four full revolutions — in competition. It was something no woman had ever landed successfully. If anyone could, it was Surya.

Before she was a figure skater training under the renowned coach Didier Gailhaguet, Surya was a French national tumbling champion. Under the tutelage of her adoptive mother, Suzanne Bonaly, who taught physical education in Nice, Surya began gymnastics training at two years old. She was a silver medal winner by the 1986 Tumbling World Championships. At the same time, she learned to figure skate and began turning backflips in crowded rinks by age 12.

In the beginning, critics disapproved of her peculiar mélange of gymnastics and figure skating. They wrote off her style as inelegant, more a show of power than grace. Yet her unique tumbling background also gave Surya an unprecedented advantage. She could push the boundaries of what was considered physically possible in blades.

As fuel for his prize pupil's rising star, the flamboyant Gailhaguet told reporters that Surya had been born on the French island of Réunion, off the coast of Madagascar, and abandoned as a baby on a coconut-strewn beach. He said that she had been raised on a macrobiotic diet. That she ate birdseed for breakfast. That the 17-inch ponytail

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she wore in her first Olympic appearance had never been cut.

None of it was true. Yet Gailhaguet gambled on a circus mystique for young Surya as a way to contend with better-established, contemporaneous skating legends like Kristi Yamaguchi, Nancy Kerrigan, and Midori Ito. They were athletes who intrigued and inspired the imaginations of huge fan followings.

In the 1990s, figure skating was as popular as ever, and every advantage that could be manufactured was a point in the rubric of a subjectively judged sport. Skating events were televised every day during the Olympics, sometimes two or three times.

It was over skating that the world's superpowers chose to stage their ancient political rivalries and to prove the legitimacy of their governments.

In figure skating some of the best in the world were state-sponsored athletes from Russia and East Germany. For these women, bringing home a medal meant financial comfort for their entire families. To lose was to become a national disgrace. The coach of Katarina Witt was a German terror who was said to be able to trip her opponent with just a glare. Skaters would lock their bags, or safer yet, take their skates with them whenever they left the dressing room.

The so-called "ice princesses" who ruled the sport were never truly wilting damsels. At its apex, figure skating was a sport of bruising, bleeding, and backstabbing. It was the sort of environment in which American Olympian Tonya Harding would conspire to have a hitman break rival skater Nancy Kerrigan's leg, skyrocketing skating to hypnotic heights of public interest.

And it was in this hotbed of politics that Surya hoped to win for France, a country that not only hadn't medaled in world figure skating, it hadn't been a contender.

ART AND ARTIFICE

At the 1992 Albertville Olympics, France elected Surya to take the Olympic Oath as representative of all its athletes. The fabled fashion designer Christian Lacroix donated to her two skating costumes: one featuring a fiery matador jacket embroidered with red carnations, the other a sheer blue skirt set with rhinestones.

But as with any measure of reputation, controversy followed closely.



DAVID SEELIG/ICON SMI 508

Surya performs a backflip during a 2002 Champions on Ice appearance in Boise, Idaho.

During a practice session, Surya performed a backflip and landed — as it seemed to one incensed referee — far too close to Japan's Midori Ito. Accused of rattling the emotionally delicate Ito and causing her to fall during her long performance, Surya was warned never to pull the stunt again.

There were many reasons why backflips were never accepted by the governing chiefs of the figure skating world. Skaters were discouraged from being acrobats in order to avoid cross-contamination with gymnastics. There were practical liabilities too. People could get concussions, break a neck, dislocate a jaw. It was a skill that could never be institutionalized, so there was no way to judge it.

Later in the 1992 Olympics, Surya ignored her predetermined choreography and spontaneously became the first and only woman to attempt a quadruple toe loop in competition. She underrotated and landed awkwardly midspin. The judges stripped points. It was conceit to think she could land such a move, they seemed to say. Surya finished fifth overall.

There was a nasty breakup with Gailhaguet, who was bitterly disappointed to leave the Olympics sans medal. Yet he never directed a single complaint at his young prodigy. Instead, he placed all the blame with her mother, Suzanne.

Suzanne Bonaly was a devoted physical education teacher in the sunny south of

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France. When she married her husband, the architect Georges, she had the word “sport” engraved on her wedding band. She was Surya's first coach, introducing her to all the outdoor sports that Nice had to offer.

She pressed Surya to outperform every self-imposed limitation. Yet she never thought to mold Surya into a champion, Suzanne says, “because in Europe, you don't dream like that.”

“To progress and progress and progress is what I do with my students. Could I say, ‘Come on, we are going to do the competition and win this?’ No. That's not me.”

So when Gailhaguet invited Surya to come away with him, promising to make her a star, Suzanne accompanied her daughter to Paris while Georges remained in Nice. There, Suzanne kept close to Surya's side, never straying from the rink-side compartment meant for coaches. She watched over practice like a hawk.

From the beginning, the media was perplexed by Suzanne. They nicknamed her “the Dragon Lady” on account of her constant involvement with Surya's training and the way she alienated Surya's coaches. Her not-so-subtle disdain for the artificial etiquette of the competitive world — the kowtowing to judges' particular preferences and the way skaters were expected to smile graciously, blush, and curtsy — offended the community.

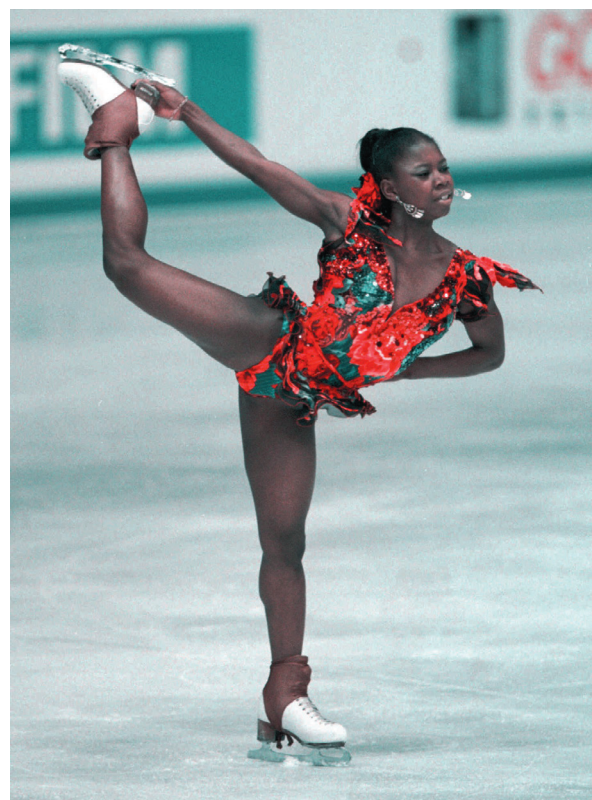
At the same time, Gailhaguet's bad-mouthing of Suzanne came off like the ravings of a slighted parent in a noxious custody battle. He accused Suzanne of yelling at Surya, slapping her, and hitting her in the face with hockey sticks if she ever skated below expectation.

When word of this abuse got around to Surya, she burst out laughing. Suzanne was aghast. No one who had ever trained with the two of them could corroborate Gailhaguet's allegations. And in the tug-of-war between mother and coach — between the private virtue of self-improvement and the public glory of winning gold — Surya chose the former.

She could have been the best there ever was, Gailhaguet lamented when Suzanne whisked her daughter away to a resort in the French Alps to train and to heal.

But for Surya and Suzanne, the break was a necessary respite.

“The best part of skating with



KARL-HEINZ KREIFELTS / AP PHOTO

Surya skates for her fifth consecutive European Championships gold medal in 1995.

Surya, we did in the mountains after we fight with Didier Gailhaguet, and she left Paris,” Suzanne reflects now. “The ice rink of la belle view in the mountains, and we can see the pine and the peak, we put on the music and she skate.... Oh you can imagine, that was beautiful. What I see there was the best of the skating. All the competition was trouble, difficulty, but this was real. It was true art.”

ONE LAST CHANCE

The respite from competition wouldn't last long. Surya loved to perform, loved making art that others could watch. She craved the crowd, the applause, the couture, and the drama of the world stage.

To make an honest, reconciliatory bid for an Olympic medal, Surya went to California to study under Michelle Kwan's coach Frank Carroll. He told her the hard truth: She needed to appeal to the judges' sense of good skating and put her own aesthetics aside.

Surya gave up on trying to perfect the quadruple spin. She no longer practiced the backflip in view of referees. She even cut her thickly braided ponytail — because the judges didn't like it, her mother explained.

She began 1994 with her fourth consecutive win of the European championship. At the Olympics in Lillehammer, Norway, she placed fourth, behind the bronze medalist.

Following the Lillehammer Olympics, Surya competed in the 1994 World Championship in Chiba, Japan. She

performed perfectly, and received a final score that was but two-tenths of a point less than that of hometown hero Yuka Sato.

When the judges cast final votes for their preferred gold medalist, they indicated 5-4 that it should be Sato.

Beaming, the young Japanese star darted onto the ice for the medal ceremony while Surya followed slowly after; her face streaked with tears. She refused to stand on the podium to receive the silver, cuing hisses from the crowd. The awards presenter was barely able to force the medal over Surya's unbent head before she tore it off again.

Suzanne watched on from her place just beyond the rink, her face an impassive mask.

When the "Kimigayo" was sung and Surya was finally free to leave, a horde of reporters brandishing microphones encircled her before she could make a full retreat. Who told her to do it, they demanded of the shocked 21-year-old. Had Suzanne put her up to rejecting the podium?

"No one told me," Surya stuttered. "I'm just not lucky I guess."

She'd changed everything about the way she skated, what made her different, and special, even how she looked. She played by the rules. It still wasn't enough.

Thinking back to the disastrous 1994 World Championships, Surya says she never meant to upset so many people.

"It happened so fast and in a way I was



BRUCE KLUCKHOHN

Surya coaches at Parade Ice Garden in Loring Park.

like, 'Ohh, I feel really pissed off.' I felt I was deserving the medal, number one," she says. At the time, it felt like however well she skated, the judges wouldn't recognize her skills. "You don't want to be a bad person, but it happens all the time, and if people don't know that you're pissed, the judges can do this over and over, repeatedly, and you have to take it."

After 1994, Surya had one last chance to prove herself. She set out to win the 1998

Olympics or fade into obscurity. By 1995, injuries were beginning to accrue. She won her fifth-straight European championship with a broken right toe. The following year, she snapped her Achilles tendon practicing her trademark backflip. In 1997 she nevertheless won her ninth and final

consecutive French National title, qualifying for the 1998 Olympics in Nagano, Japan.

As she prepared to compete once more on the grandest world stage, bad press followed her. The New York Times thought she was a sore loser. The French papers mercilessly bashed her mother's decision to never hire a full-time coach after parting with Gailhaguet following the 1992 Olympics.

There was also Surya's obvious racial distinction, of which she never made as much as the papers did and still do. She never fixated on whether the judges shortchanged her at the 1994 World Championships because she was black.

Instead, the color of her skin was an internal motivator for Surya. She believed she had to be objectively exceptional, so that race could not be held against her. Or used as an excuse. She was nevertheless used as a symbol — called a rebel, a diva, a badass, another oft-scrutinized black body. People talked about her muscles, her thighs, as if they were weapons in a cultural war.

The Olympics were agony for Surya. She knew it was her last competition. She had too many injuries to go further in her career. At the same time, the broken Achilles liberated her. Realistically, she knew there was no place for her in the top three. She had nothing to lose.

When it came time for her free skate, Surya tried to imagine if the International

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Skating Union legalized backflips someday in the future, and if other skaters started to do it. How would she feel, knowing she'd never given it a shot in competition, even though she was the only one in the world who was capable of doing it?

Skating to Vivaldi's tempestuous *The Four Seasons*, she fell on a triple, regained her composure, and backed into a spontaneous backflip.

The audience exploded. Bouquets hailed from the stands. Hearts thundered throughout the frigid arena as people turned to each other, wide-eyed and slack-jawed because they didn't believe their own eyes.

Surya, when she had finished, bore an exuberant smile. She turned her back to the judges and bowed first to the fans.

She came in 10th. But she would not be forgotten.

"It was enough just for me to challenge myself and fight against myself, not to get this girl, to beat that girl. My thing was to make sure that I come out and feel strong enough in myself to say, 'Hey, I did what I was supposed to do.'"

FLIPPING BACK INTO ACTION

When Minnesota's Tom Collins founded the touring skating company Champions on Ice back in 1969, the pitch was simple. Olympians who had retired from competition and wanted to start making

big money need only come to him, and he would use their names to stock stands by the thousands.

At the peak of the late-1990s figure skating hysteria, the ice show magnate made a fortune with programs that bore the names of Brian Boitano, Nancy Kerrigan,

and Viktor Petrenko. Skaters who could barely look at each other while competing neck and neck.

"She would be one of the highlights," Collins says of Surya. "Her and Michelle Kwan, and maybe a couple other people. She would get one of the biggest applause in the show. She really did, because she was different, and she stood out."

For 15 years Surya toured with Champions on Ice, performing for crowds of 15,000 in major cities across Europe and America, living on the road for months at a time.

On days that she woke up in France but was needed in Madison Square Garden for a prime-time performance, she took Concorde jets that flew her from Paris to New York in three hours. She kept company with two presidents of France.

Surya says she pretended every show

was the World Championships.

Every night, Surya performed her signature backflip because that was what the crowds wanted more than anything. She never stepped off the ice without doing it. Over the years, Collins estimates that Surya must have performed it some 500 times.

"Oh my gosh, flipped halfway around, opened up...the thought of it." He can't think back to the potential for injury each of those times without a squeamish groan. "Okay, but she was just gung-ho. She had all the confidence in the world."

With her mother Suzanne there at every show as coach and companion, Surya never fell.

Over time, the two settled in Nevada and became U.S. citizens. Surya made a Las Vegas Strip rink her home practice turf, and it was there that she met Pete Biver.

Biver is a classic blond-haired, blue-eyed giant of Minnesota stock, a five-time U.S. Nationals gold medalist in pairs who retired into coaching following his competitive career. The 2013 International Skating Institute coaches convention brought him to Las Vegas. An on-ice reprieve from classroom seminars eventually led him to Surya's rink.

And there she was, with her mother. Biver recalls seeing Suzanne first, this daunting force in figure skating. Tentatively, respectfully, he began to chitchat with her.

At the end, Biver got up the nerve to skate out to Surya. He knew she had also skated pairs, so he asked her if she would like to do a death spiral.

"And she said 'yeah,'" Biver laughs, reminded of the excitement of taking Surya by the hand, anchoring one toe into the ice, and sweeping her into a low, low spiral with her body lifted but a few intimate inches off the ice as they twisted in tandem.

Afterward, they talked for a while. Surya knew of Biver's accomplishments at Nationals, but she hadn't remembered

*"It was enough just for me
to challenge myself and
fight against myself."*

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Last week, we gathered Fair State member-owners to celebrate our two-year anniversary. We also shared some big news: Fair State is growing. In the coming months, we’ll be opening a new 40,000 square-foot brewing space just a few miles from our taproom—increasing our brewing capacity five-fold. All together, these moves will help us keep up with our high demand, expand to new markets, and continue a steady rate of growth moving forward—and we couldn’t be more excited.

We want to thank everyone who has been a part of Fair State Brewing Cooperative during our first two years—especially the outstanding brewing community here in Minnesota; our amazing team of employees who bring our beer, our taproom and our events to life; and most importantly our member-owners, who represent the heart and soul of Fair State—the community that sets us apart.

If you’ve always wanted to own a brewery, the time is now. In addition to being involved in Fair State’s governance, member-owners enjoy a number of benefits—like discounts, special access, potential patronage refunds, and your face on a wall amongst friends. We also have a lot of fun drinking outstanding craft beer—and we’d love to have you.

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that they'd met once before, some 10 years before when she came to Lake Placid, New York. Biver was training there at the time. In between training sessions, Biver got in line to get Surya's autograph.

He was just a fanboy, Biver jokes. When Surya suggested that she might be interested in attending his coaches' conference, he was utterly taken aback. Could he save her a seat next to him? she asked.

Surya attended a couple of classes with Biver, and afterward they went out for sushi. They spent the entire weekend together. It was surreal, he says.

Two trying years of long-distance dating followed. At one point Surya returned to France to shoot a TV show, the equivalent of *Dancing With the Stars*. Biver stayed with her there for about a week, and she would visit him in Minnesota. They each had exacting schedules, and whenever Surya flew to France, she would ask for a connection to Minneapolis. They often ended up meeting each other at MSP airport, where they might have a couple hours to have lunch, say hello, take a picture, and say goodbye.

Eventually they decided that if "it" was going to work out, one of them had to move.

SWEET HOME MINNESOTA

For three hours after school, Surya can be found at Parade Ice Garden in Loring Park, where she dons a pair of skates and chases her students across the ice to a Disney soundtrack, chirping, "Push, push, push, push!" She rubs their backs and reminds these angular teenage girls to slink, gracefully, like cats, instead of stomping like ducks. They laugh.

The last time Surya performed a backflip, it was two years ago during a show in Brazil. By then, a deep and unrelenting ache radiated in her lower spine. While she toured, Surya would lie awake at night, stretched out on the floor of fancy hotel rooms with her left leg propped up on a chair. At home she slept on a plank of wood.

Surya watches closely from a rinkside post while her students practice their repertoires.

At first she was reluctant to seek treatment, Surya says, because pain was something that she'd lived with all her life.

True skaters fall at least 50 times a session, but before she learned how to do it properly, she fractured both wrists. At 11, she had just landed a spin when her ankle suddenly buckled and broke beneath her. Later she received her first and only concussion falling from the balance beam midbackflip. She snapped her Achilles tumbling barefoot in the gym, and then she snapped it again in high-heeled ice skates.

You weren't supposed to complain, Surya says. That was the way of gymnastics, where gossip flowed abundantly about so-and-so who'd fallen on her head, who crashed and tore her jaw, who broke her nose.

"When you're in pain and the show must go on, you have to do everything you can to look amazing for those people who pay money for tickets," Surya says of her final years with *Champions on Ice*. "What can you do? Give me 10 pills, make me feel better."

Ibuprofen kept the pain at bay, but eventually it too lost its potency. Faced with the reality that she might actually overdose, Surya sought a doctor's opinion. It turned out that she had a proliferation of cysts all along her spinal cord. They weren't cancerous, but they were large enough to pinch her nerves.

Surya went under the knife last year. Since the operation, her left leg has felt numb from knee to toe. Her surgeon warned her against any more backflips.

And so after a lifetime on the road since she was 15 years old, Surya has fully traded in performing for coaching. She moved in with Biver — first to Blaine to be near the superarena, and then to St. Louis Park, closer to the epicenter of all the metro area ice rinks where they coach private lessons.

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It's the first time she's ever lived with a boyfriend. All her previous relationships had been long distance, and the distance inevitably became the breaking point.

At the thought of Surya's newfound peace, Suzanne breathes a long, satisfied sigh. She believes Biver is a nice boy. He accompanied Surya to visit her once, in Las Vegas, but she tried her utmost to not interfere.

"I tried to let them be independent," Suzanne recalls. "I leave them to be closer and closer and closer and perhaps... perhaps!"

After decades of living together or near each other, as mother and daughter, coach and athlete, Suzanne and Surya now talk on the phone mostly. Back in Las Vegas, they shared acres of land and gardened every day after practice: lemons and nectarines, figs and olives. Suzanne sends Surya photos of the peach harvest and Surya responds with clips of her students' work. Some days it's just not enough to keep the homesickness at bay.

Surya coaches six days a week, sometimes up to 12 hours on competition days. Biver works all seven.

Sometimes driving from one rink to another is about all the breathing room they get, and even then, they replay their students' routines in their minds. Dinners together are rare. Often, it's only late at night that they'll have a quiet moment to themselves.

At times, the daily hustle of this work has been a difficult transition for Surya to master. She's found that it's not so easy to be a transplant in Minnesota, to make friends, to find things to do outside of work. Once in a while, when Biver is training at the rink, she'll go see a movie by herself.

There is no time, and no place, to garden in a condo in St. Louis Park. Still, Surya says mentoring her students is not unlike the laborious cultivation of a desert zucchini.

"It takes forever. Like growing a garden, growing a good salad, it takes forever to get a zucchini big like that," she says. "You have to be patient. It doesn't grow overnight."

Biver admits his bias, but after working with Surya day after day, he's seen firsthand the qualities in her that make a top coach. She has a way of making skaters laugh, he says, of finding nicknames for all her students, understanding their motivations. She extracts humor from moments of frustration that could otherwise devastate a young student over time.

"She's so appreciative of everyone who is interested in skating, and pushing themselves beyond what they think is [possible]," he says. "She showed that you can stand up and speak for yourself because if you don't, no one else will. And I know her path has not been easy, and I take my hat off to her for being so vocal, that in such a judged and contrived world of figure skating that she stood as an original." **CF**

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THE SOUL OF SOLE

Sole Cafe isn't hip, it's hot

"A Korean spice level two is a Minnesota 10."



ALMA GUZMAN

BY MECCA BOS

Kimberly Firnstahl's grandson Matthew is waiting tables at her Snelling Avenue Korean institution Sole Cafe. He turns to Eddie Wu and asks, "When you worked here how often did you get yelled at?"

"All day every day," says Wu.

Wu has received a lot of press for his Korean fusion cuisine at Cook St. Paul, a Payne Avenue diner that's mostly American and a little Korean at the edges. As Wu sees it, a diner can be about short stacks with maple syrup as well as bibimbap with kimchi. He's got us on board.

Meanwhile, Sole Cafe operates quietly on an unhip stretch of Snelling Avenue. It has existed here in one iteration or another for 20 years. Present-day Sole is a cozy, homestyle place where the food is the focus.

It's also Wu's alma mater, and Firnstahl his teacher.

Wu begged Firnstahl for a chance to learn her craft. His wife is Korean and he's always loved the food and the culture. She said sure, but he'd have to start at the bottom, bussing and waiting tables. He accepted the challenge, took everything she threw at him — including the yelling.

"She made me call her *kyosu-nim*, that's Korean for professor, the whole time I was apprenticing!"

And so he learned the ways of bibimbap, of kimchi, of japchae.

"Japchae is like the easiest thing to make," Wu says.

"Eddie-ya please don't say that. I'm from Korea! I'm 63 years old!" Firnstahl snaps back.

After sarcastically asking Wu if he may allow her to explain, she turns to me: Jap-

pchae is special occasion food. These seasoned sweet potato noodles and julienned vegetables are something you make for a birthday, not an afterthought prepared by just "throwing it in a stir-fry pan," as many Korean-American kitchens do.

When Wu goes to interject again she says to him firmly, "May I? Eddie-ya, may I? I'm from Korea."

He takes it in stride, laughs, and defers to her. He calls her "*Kimberly-ci*" now, a term of respect.

Firnstahl immigrated here in 1972 and was under the impression that money grew on trees in America. She got most of her ideas about the U.S. via little black-and-white televisions that people paid by the hour to watch in Seoul. They paid, got a stamp on their hands, and could watch for a set period of time. The American women all had huge hair, tiny waists, and hoop skirts

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that flowed down to the ground.

When she arrived in Minneapolis in October 1972, it wasn't dollar bills tumbling down the sidewalks, but crunchy dead leaves. She immediately wanted to go back home.

But in short order, she was married with two kids, and it was too late. She was stuck. This was home now.

She didn't like to cook, either. Her mom was a good cook, and her older siblings took on the burden of kitchen chores. But now she had that husband and those kids, "and you don't have a choice," she says.

So she cooked. And because she had to make a living, she and her brother (who



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Kimberly Firnstahl

ALMA GUZMAN

now owns Kimchi Tofu House in Stadium Village) opened the restaurant together. For a while she stepped away from the culinary side of things and operated Sole Cafe only as a karaoke bar. But that wasn't profitable enough, so she went back to the stoves. (The karaoke machine is still on the premises for those in the know.)

Firnstahl still likes the work, but it's tiring. She's 63. She wants to retire in two years.

Wu says that she's "always" retiring in two years.

The restaurant is successful because she runs it on her own with the help of just one server at a time. She arrives at 8:30 a.m. and works solo every day until close at 8:30 p.m. The kitchen is about 10 feet by 15 feet, and she runs it with the precision of a soldier. She picks up the edges of burning hot pots and pans with a pliers instead of a kitchen towel, and boiling hot soup goes directly into the hot stoneware that goes directly to the table. You can linger for an hour and your soup will never go cold.

Any conversation about Firnstahl's cooking begins and ends with a conversation about heat. The tiny kitchen has an entire freezer devoted to chiles.

"A Korean spice level two is a Minnesota 10," says Wu. "A Korean level eight doesn't exist on the Minnesota scale."

Wu recalls when he waited tables at Sole and had to contend constantly with diners who insisted they wanted their food as spicy as possible. He then had to contend with those diners asking for to-go boxes after trying a bite.

As we speak, a guy orders his soup at spice level eight.

"Another one's gonna die today!" says Firnstahl before going to the stoves.

Wu says she's got schadenfreude when

it comes to spice.

And the food is hot. But that doesn't take away from the nuance of Firnstahl's recipes. Kimchi soup is a lake of fire with soft pillows of tofu and chewy nubbins of pork bobbing around. Broiled mackerel rests beneath more tofu, tender radish, scallion, and more red chile sauce. Wu's favorite dish, the yugaejang, is the hottest of them all. (He's allowed to order the full heat, no arguments.) The bowl teems with rich beef stock, brisket, cellophane noodles, and a bit of lacy egg floating through it like a diaphanous web.

It's instantly my favorite of all the dishes, too. I start to believe I can take full spice the same as Wu, but as we attempt to continue our chat, we're coughing, our eyes are watering, and Wu's face has gone red. We both plunge in, foolishly, happily for another bite.

Mandu, seared pork dumplings with scallion, are one of the few things on the table with no spice, and quash the flame a little. Wu tells me they're like Korean junk food, totally ubiquitous and loved by all. His five-year-old daughter can't get enough.

Korean cuisine is having its day, with trendy restaurants everywhere piling hot dogs with kimchi and selling riffs on bibimbap and calling them "rice bowls."

But Kimberly Firnstahl is from Korea. She doesn't suffer fools, and she'll gleefully laugh at your suffering through her fiery dishes. She's also the unofficial mom to the 15,000 or so Korean adoptees who live in the state, using her facility with the Korean language to help them find their birth families or assist with their travel plans.

Or more often, just providing a place to sing a song or eat a dumpling.

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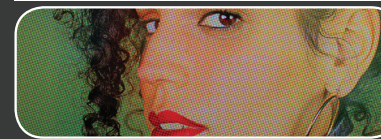
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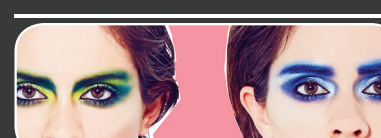
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WEDNESDAY 9.7

COMEDY

TIM HARMSTON

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"We're back in Minneapolis now getting ready for football," says Tim Harmston. Well, he is getting ready. His lovely bride, the hilarious Mary Mack, is not. "She's got a real aversion to fantasy sports," he laughs. "There's a punishment in my fantasy football league that if you can't make it to the draft, or be online for the draft, my wife gets to draft your team. That's a great policy." Onstage, Harmston has been focused on the election, which is not his usual area of expertise. "Yeah, I was never a political comedian, but I decided to jump in and talk about these things because they are so pervasive," he says, "and with the media and the constant drumbeat of this election it's impossible not to think about it and talk about it." One must step lightly when doing political humor. "The audience is going into a show to escape a lot of that stuff, so you have to measure how much is too much to talk about." 18+. 8 p.m. Wednesday through Saturday; 10:30 p.m. Friday and Saturday. \$15-\$18. 708 N. First St., Minneapolis; 612-338-6393. **Through Saturday** —P.F. WILSON

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PHIL PALISOUL

RICK BRONSON'S HOUSE OF COMEDY

It wasn't easy, but we reached comedian Phil Palisoul sailing the Mediterranean. "I'm on the largest cruise ship in the world," he says. "It's called the Harmony of the Seas. They have a dedicated comedy club on it." His next gig is at Rick Bronson's House of Comedy. "I'm on my way to the largest mall in America. I'm on my 'largest of everything' tour." Palisoul, a former TV writer, went back to doing standup full-time when scripted TV gave way to reality TV. He's now based in his hometown of Denver, and he couldn't be happier. "It always felt like there was one too many guys in L.A.," he says. "And it turned out I was that

Explore
new worlds
at Rosalux's
latest show.



MELISSA LOOP, *THE GREAT SORROW*

guy. I was very comfortable there, but it was very crowded. I liked my home, I loved the neighbors, I loved the climate, but there are 14 million people there, and it seemed like they were all in front of me or behind me waiting for me to figure out my ATM code." 18+; 21+ later shows. 7:30 p.m. Wednesday through Friday; 9:45 p.m. Friday; 7 and 9:30 p.m. Saturday. \$13-\$22. 408 E. Broadway, Mall of America, Bloomington; 952-858-8558. **Through Saturday** —P.F. WILSON

THURSDAY 9.8

ART/GALLERY

MOSS, BURRS & SEEDS/ FAKE ROCK SHOW SHOP

SILVERWOOD PARK

This Thursday, Silverwood Park hosts receptions for two exhibitions featuring artists who use nature as either subject matter or as a raw material. In "Moss, Burrs & Seeds," Sophia Heymans employs things like pine cones and

prairie grass to create texture in her landscape paintings. Meanwhile, through the use of sculpture and video, Kate Casanova's "Fake Rock Show Shop" takes a look at rock collecting and the way rocks have inspired imaginations. Check out both exhibitions and meet the artists Thursday, September 8, from 6 to 8 p.m. 2500 County Rd. E W., St. Anthony; 763-694-7707. **Through September 30** —SHEILA REGAN

FRIDAY 9.9

ART/GALLERY

THE WOMEN AND MONEY PROJECT

KATHERINE E. NASH GALLERY

What is money to you? Paper, power, and presence of mind? Freedom? Fairness? An abstraction? An essential? An exchange? One of the largest exhibitions of the fall season, with the potential for significant social impact and sure to incite plentiful political discourse, "The Women and Money Project" was organized by the Minnesota Women's Caucus for Art and the Katherine E. Nash Gallery at the University of Minnesota. It's a group exhibition, with related programs continuing into December, examining what money means to women at the intersections of race, class, and economic status. What is instigated in the gallery will move out into the community as artists and attendees continue to explore gender and money on a local and international stage. There will be an opening reception Friday, September 9, from 6 to 9 p.m. Regis Center for Art, 418 21st Ave. S., University of Minnesota, Minneapolis; 612-624-7530. **Through December 10** —CAMILLE LEFEVRE

FESTIVAL

RIVER BALCONY PROTOTYPING FESTIVAL

VARIOUS LOCATIONS

Don't be fooled by the seriousness of the name; this happening promises a lot of fun. The St. Paul river balcony, with its paths, parks, and plazas, will be filled with things to see and do. Friday's

CONTINUED ON PAGE 28 ►

TOKEN RETRO Night

1ST FRIDAY OF THE MONTH
70'S NIGHT
STARTING AT 10PM

2ND FRIDAY OF THE MONTH
80'S NIGHT
STARTING AT 10PM

3RD FRIDAY OF THE MONTH
90'S NIGHT
STARTING AT 10PM

4TH FRIDAY OF THE MONTH
00'S NIGHT
STARTING AT 10PM

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A-LIST



KATE DURBIN, CLOUD 9

CONTINUED FROM FRIDAY ►

gathering will take place at Kellogg Mall Park, and will feature food trucks, craft beer, and live music from Maria Isa, the Wibesmen, Ryan Liestman's Reggae Revival, and Ipso Facto. On Saturday, the party will expand to include areas surrounding the Science Museum of Minnesota and Union Depot. There will be food, beer, and music by Grape Whales, Alex Rossi, and Communist Daughter. On display will be 11 installations exploring the future of the river balcony. Artists include Alyssa Baguss, Aaron Dysart, Emily Stover, and Gary Johnson. For a full lineup and more info, visit riverbalconyprototyping.wordpress.com. 5 to 10 p.m. Friday; 2 to 6 p.m. Saturday. Free. 62 Kellogg Blvd. E., St. Paul. **Also Saturday** —JESSICA ARMBRUSTER

ART/MUSEUM SEEING 40/40

GOLDSTEIN MUSEUM OF DESIGN
Since opening in 1976, the Goldstein Museum of Design has amassed an impressive collection featuring over 34,000 objects from more than 1,000 donors. For "Seeing 40/40," the museum will be reflecting on and showcasing 40 of those works. The featured items were individually selected by members of the community, including architects, art critics, and local CEOs. In the exhibition, each gives context as to why they chose their work and its historical impact. On display guests will find a wide range of pieces, including architect Ralph Rapson's Rapson Rapid Rocker, a gown and cape by Venetian designer Mariano Fortuny, Rudi Gernreich's red monokini, and a 1920s screenprint by Henriette Reiss. There will be an opening reception on Friday, September 9, from 7 to 9 p.m. McNeal Hall, 1985 Buford

Ave., St. Paul; 612-624-7434. **Through January 8, 2017** —JESSICA ARMBRUSTER

ART/GALLERY LOOK WHERE TIME TAKES YOU

THE QUARTER GALLERY

A gorgeous sense of motion infuses the work of Lynn A. Gray and Kimchi Hoang, two Minnesota artists exhibiting together in this show. They're both also enamored with bold palettes and a sense of form that sends those colors colliding, overlapping, swirling, and activating the surfaces (canvas, paper) on which they lay. A sense of place informs the work. Gray often travels to a remote outpost in Mexico, and the way it stimulates his senses is conveyed in his work. Hoang, who emigrated from South Vietnam in 1996, creates a dynamic world out of memories of the sea, human struggle, and war-torn landscapes. There will be an opening reception on Friday, September 9, from 6 to 9 p.m. 405 21st Ave. S., Regis Center for Art, Minneapolis; 612-624-7530. **Through September 17** —CAMILLE LEFEVRE

THEATER DR. JEKYLL AND MR. HYDE

THEATRE IN THE ROUND PLAYERS

Robert Louis Stevenson's enduring classic *Dr. Jekyll and Mr. Hyde* tells of the brilliant but reckless Dr. Jekyll, a man who falls victim to his own invention, a potion that brings out his inner beast, the brutish personification of his repressed id, Mr. Hyde. As the two personas jostle for dominance, tragic consequences are the inevitable outcome, a theme poignantly brought home by local playwright Jeffrey Hatcher's adaptation. Guided by Hatcher's dynamic arrangement, Theatre in the Round Players will

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KIMCHI HOANG, 'TURBULENCE REMEMBERED'

be ushering in their 65th season by enveloping audiences in the atmospheric menace of Victorian London wherein the villainous Mr. Hyde lurks in fog-shrouded corridors. Throughout the production, Mr. Hyde will be portrayed by various members of the eight-person cast, underscoring the fraught unpredictability of fragmented personalities. What may be more disturbing, however, is the moral ambiguity introduced by the suggestion that Jekyll and Hyde are codependent, and that neither could exist without the other. This psychological subtext is sure to have audiences pondering their own inner Hydes long after the production concludes. \$22. 7:30 p.m. Fridays and Saturdays; 2 p.m. Sundays. 245 Cedar Avenue, Minneapolis; 612-333-3010. **Through October 2 —BRAD RICHASON**

SATURDAY 9.10

THEATER

SENSE AND SENSIBILITY

GUTHRIE THEATER

New York-based playwright Kate Hamill's fresh adaptation of Jane Austen's *Sense and Sensibility* feels like a period piece uniquely aligned to modern mores. Opening the Guthrie Theater's latest mainstage season, *Sense and Sensibility* is centered on Elinor and Marianne Dashwood, two sisters facing an uncertain future when their father unexpectedly passes away and leaves the family with no fortune. Desperate to re-establish their prospects, the family moves in with a relative, only to find themselves propelled into an ever-shifting social order where romantic matches are subject to public scrutiny and unrelenting gossip. The fickle nature of public judgments is all too familiar in our age of social media, but the real surprise may be Hamill's buoyant script, which shakes off any literary stuffiness and reconfigures the essential storyline into a

humorous and spirited presentation. The innovative Sarah Rasmussen (acclaimed artistic director of the Jungle Theater) will be making her directorial debut at the Guthrie, orchestrating a cast headlined by Jolly Abraham and Alejandra Escalante, as well as Remy Auberjonois, and local favorites Torsten Johnson, John Catron, and Sally Wingert. The show is in previews through September 15. 7:30 p.m. Tuesdays through Saturdays; 1 p.m. Saturdays and Sundays. \$29-\$77; \$15-\$59 previews. 818 S. Second St., Minneapolis; 612-377-2224. **Through October 29 —BRAD RICHASON**

FOOD AND DRINK

ANGRY CATFISH BARISTA THROWDOWN

ANGRY CATFISH BICYCLE
AND COFFEE BAR

At this caffeinated party, top baristas will be making latte art for all to see. While they work with their foam canvas, there will be plenty for revelers to consume, as Ruby Coffee Roasters will host a tasting at 6 p.m., Wyn65 Mobile Food Emporium will be serving up fried chicken, and Sociable Cider Werks will offer delicious adult beverages for those ready to switch gears. Phone Drone (Al Church) will provide tunes. 6 to 10 p.m. Free. 4208 28th Ave. S., Minneapolis; 612-722-1538. —JESSICA ARMBRUSTER

ART/GALLERY

LAURA STACK AND MELISSA LOOP: PAINTINGS

ROSALUX GALLERY

Laura Stack's hypercolor ink paintings have a biomorphic aspect. Their imagery conjures our sense of pattern or shape recognition, but is so vividly and deliciously skewed as to become almost surreal. Stack is concerned, it turns out, with how the biological and

CONTINUED ON PAGE 31 ►

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ART/GALLERY

TRANSPLANT EYES

INSTINCT ART GALLERY

John Schuerman and his Instinct Gallery are back...for a bit. We'll take, greedily, whatever they've got to give. Smart, fearless, interdisciplinary, and always ready for a deep dive into things like culture, identity, nature, and science, Schuerman, with his instincts for assembling shows that shock and enlighten, has been missed. He's teamed up with co-curator Katayoun Amjadi for "Transplant Eyes," which showcases pieces by artists currently living in the U.S., but who hail from elsewhere in the world. These artists' works are infused with a liminality — in terms of identity, place, and home — that provokes a sense of poignancy, memory, and loss. The psychology of lives lived in diaspora is also on view in works that bring fresh perspectives to such hot-button yet often meaningless concepts as culture shock and globalization. Photographer and filmmaker Xavier Tavera, photographer Wing Young Huie, ceramicist Mika Negishi Laidlaw, and printmaker Rina Yoon are among the artists in the show, which also includes wave sculpture by Laidlaw and body sculpture by Yevgeniya Kaganovich. There will be an opening reception on Saturday, September 10, from 6 to 8 p.m. 940 Nicollet Mall, Minneapolis. **Through October 22 —CAMILLE LEFEVRE**



RINA YOON, EARTH-BODY 27

CONTINUED FROM SATURDAY ►

turns out, with how the biological and synthetic can meet and experience harmony. In this exhibition, she's paired with Melissa Loop, whose vibrant paintings of Mayan ruins are also, at once, historical and futuristic. There are stories in both these artists' works begging to be told. There will be an opening reception, Saturday, September 10, from 7 to 10 p.m. 1400 Van Buren St. NE, Minneapolis. **Through September 25 —CAMILLE LEFEVRE**

ART/GALLERY

GOLDEN HOME MISHAPS/
HERD MENTALITY/MIRACLES
AND HAPPENSTANCE

SOO VISUAL ARTS CENTER

Curt LeMieux channeled his inner high school student to create 34 presidential portraits on the pages of the 1961 Golden Home and High School Encyclopedia Series in "Golden Home Mishaps." The work takes a hilarious, doodle-like approach that, in some cases, results in gorgeous coloration and abstract beauty. In "Herd Mentality," Ruthann Godollei reflects on the three-ring circus that is our current presidential election using research she conducted at the Circus World Museum in Baraboo, Wisconsin.

A poster for snake oil that "cures female climate science" is trenchant. Also on view are new pieces by Donovan Durham and Bonnie Thorne that possess an outsider artist's charm. The two creatives are friends from Interact Center for Visual and Performing Arts. There will be an opening reception on Saturday, September 10, from 6 to 9 p.m. 2909 Bryant Ave. S., Minneapolis; 612-871-2263. **Through October 22 —CAMILLE LEFEVRE**

BARHOPPING

DESCHUTES BREWERY'S
WORLD'S LARGEST
STREET PUB

NORTH LOOP

Deschutes Brewery of Bend, Oregon, has built a bar replicating its home brewpub, billed as the "world's largest street pub," and brought it across the country. This Saturday they're setting up shop in the street, pouring their most popular — and some hard-to-find — beers. They're also bringing their own chef, as well as a few local providers. It's like going to the Pacific Northwest without the travel. The Street Pub isn't just about the outdoor bar, however: The event also serves as a fundraiser for

CONTINUED ON PAGE 33 ►

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- SEPT. 23 & 24** Adam Quesnell, Elizabeth Ess, Jeff Pfoser, Matthew Burmeister, Raghav Mehta
- SEPT. 30 & OCT. 1** Joe Cocozzello, Turner Barrowman, Christy McKay, Matt Fugate, Robert Fones
- OCT. 7 & 8** Ron Lamprect, Rana May, Adam Quesnell, Maggie Faris, K Jay

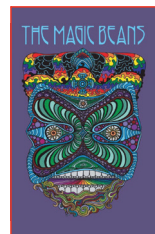
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SEPT. 9



PROF OUTDOORS 3

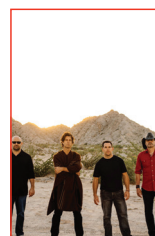
w/ HOPSIN, GRIEVES, + MORE
SEPT. 10



PROF AFTER PARTY!

Hosted by Prof, ft. DJ Fundo, St. Paul Slim, DJ Sophia Eris and special guests

SEPT. 10



SMA & CABOOZE PRESENT

ROGER CLYNE & THE PEACEMAKERS

SEPT. 16



ROBERT RANDOLF & THE FAMILY BAND

w/ Frogleg
SEPT. 17



WARRIOR KING

w/ THE ROOTS WARRIORS + DUB FOUNDATION
SEPT. 18



BROTHERS OSBORNE

OCT. 20

UPCOMING

- 9/15.....LEOPRESENTS.COM **Ice Nine Kills** w/ SECRETS, SYLAR, & MORE!
- 9/23.....LEOPRESENTS.COM **Montana of 300**
- 9/28.....Twiztid w/ MAC LETHAL, ZODIAC MPRINT, LEX THE HEX MASTER & MORE!
- 9/30.....LEOPRESENTS.COM **Reflections Farewell**
- 10/5.....LEOPRESENTS.COM **Suicide Silence** w/ WHITECHAPEL, CARNIFEX, & OCEANO
- 10/6.....LEOPRESENTS.COM **Art of Dying** feat. CHILDREN 18:3, & LETTERS FROM THE FIRE
- 10/9.....LEOPRESENTS.COM **Gorguts** w/ INTRONAUT, & BRAIN TENTACLES
- 10/12.....LEOPRESENTS.COM **Alestorm** w/ NEKROGOBLIKON, & AETHER REALM
- 10/25.....LEOPRESENTS.COM & CABOOZE PRESENT **Insane Clown Posse: The Riddle Box Tour**
- 10/31.....**Halloween Bash** feat. Head for the Hills w/ THE HENHOUSE PROWLERS
- 11/2.....Stryper "To Hell with the Devil" 30th Anniv. Tour w/ CASTER VOLOR
- 11/23.....Turkuaz & The New Mastersounds w/ HIPSHAKER EARLY BIRD TIX ON SALE NOW!

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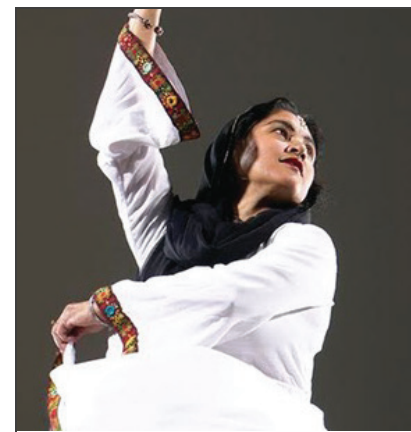
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EVERGREEN GRASS BAND, ELDON HAGEN "Bluegrass Bash" | \$7/10
8pm Doors
9pm Music |
| SEP 17 SAT | OPEN HOUSE - LoLa Art Crawl & After-Party
1st Responders Chili Cook-Off, Live Music 5-8pm~ FREIGHT TRAIN RABBIT KILLER 9pm | FREE
10am Art
5pm Music |
| SEP 21 WED | HELLBOUND GLORY ELEGANZA! - Minneapolis Rockers | American Country and Roots Rock from Reno, NV
\$8/10
8pm Doors
9pm Music |
| SEP 30 FRI | CRANKSHAFT & THE GEAR GRINDERS
"...most interesting roots, rock and blues acts playing around town..." ~ Cities 97 | \$6/9
7:30 Doors
8:30 Music |
| OCT 07 FRI | ERIK KOSKINEN - Freewheelin' First Friday
RANDY WEEKS "A night of American folk, country, rock-n-roll, and blues" | \$12/15
7:30 Doors
8:30 Music |
| OCT 15 SAT | DRED I DREAD, COREY MCCAULEY, DJ Selectah Likkle Lion
MN based Reggae Band who has shared stages with The Wailers, Yellowman, Israel Vibration, The Meditations, De La Soul, Jimmy Cliff, and many other international acts. | \$8/10
8pm Doors
9pm Music |
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9pm Music |

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The North Loop turns into an outdoor bar this weekend.

CONTINUED FROM SATURDAY ►

Second Harvest Heartland. Onstage, you'll find some of the Twin Cities' best bands, including 4onthefloor, Solid Gold, Step Rockets, and Red Daughters. And, yes, there's also a kids' zone to keep it family-friendly as you dive into a Mirror Pond IPA or dark imperial stout the Abyss. Beers are a \$5 token each. For more info, visit deschutesbrewery.com. All ages. 2 to 10 p.m. Free; \$40-\$60 VIP available. Corner of North Second Avenue and North Washington Avenue, Minneapolis. —LOREN GREEN

SUNDAY 9.11

FESTIVAL/FOOD AND DRINK

MPLS PIZZA WEEK

VARIOUS LOCATIONS

Pizza and beer are a magical pairing that gets many students through college, sates hunger after moving, and keeps any late-night party going. This seven-day festival celebrates the dynamic duo with all-you-can-eat deals, trivia nights, epic bus rides, dance parties, and more. Events kick off Sunday at Pig Ate My Pizza, where \$60 scores you unlimited beer and pizza. Be sure to try Fulton's brand-new Standard lager, which will debut at this party. From there, the schedule features evenings at Red Wagon Pizza Company, Up-Down arcade, Uptown VFW, and Fulton Taproom. Road trips include a beer bus, hosted by MPLS Pizza Club, which will head to Pizza Farm in Stockholm, Wisconsin, and Grown-Up Club teams up with them later for Pizza Camp, an overnight wilderness excursion in Maple Plain (more info at pizzacamp.org). Check out the full schedule at facebook.com/mplspizzaclub. **Through September 17** —JESSICA ARMBRUSTER

ART/GALLERY

MATERIALITY: INSIDE/OUT

BANFILL-LOCKE CENTER FOR THE ARTS

If you've never encountered a work by Jim Proctor, now is the time. Whether creating a large-scale public artwork or a meticulously assembled and fantastical "species" showcase in a shadow box, Proctor creates elegant pieces from natural materials — thorns, seedpods, flower stems — that are at once of and not of this world. During this exhibition, he'll be joined by five other artists (Kit Eastman, Fern Keniston, Presley Martin, Alis Olsen, and Teri Power) whose work will be displayed inside the galleries and outside in Manomin Park. Their media are as varied as their approaches, but nature is their inspiration. There will be an opening reception Sunday, September 11, from 1 to 4 p.m. 6666 E. River Rd., Fridley; 763-574-1850.

Through October 1 —CAMILLE LEFEVRE

BARHOPPING/LGBTQ

DRUNK QUEER HISTORY

SISYPHUS BREWING

Fans of *Drunk History* should appreciate this queer take on the popular web and TV series. The premise is simple, but the results are usually hilarious: A drunk storyteller, Javier Morillo-Alicea, will attempt to recount a crucial moment (or moments) in LGBTQ history in a style that only a wasted person can. Next, brave improv actors Ally Rae, Denzel Belin, and Jay Simmons will attempt to act things out, or give their tipsy take on another moment in time. Proceeds will benefit Gadfly Theatre Productions' upcoming show, *She Kills Monsters*, as well as the Fox Egg Gallery, which they currently manage. 7 to 10 p.m. \$10. 712 W. Ontario Ave., Minneapolis; 612-444-8674. —JESSICA ARMBRUSTER

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9.15.16
9:00 PM
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9:00 PM
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G'BEAU BAND

ROUGH HOUSE

SATURDAY
9.17.16
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—\$5—
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BEATS ANTIQUE
THURSDAY • 10/6



STS9
THURSDAY • 10/20



M83
FRIDAY • 10/21



ELI YOUNG BAND
SATURDAY • 10/22



MAYER HAWTHORNE
MONDAY • 10/24



YELAWOLF
TUESDAY • 11/1



LUPE FIASCO
FRIDAY • 11/4



SOMO
THURSDAY • 11/17

THE LOFT AT SKYWAY THEATRE



SUNSUQABI
WEDNESDAY • 9/21



WICK-IT THE INSTIGATOR
SATURDAY 9/24



WHAT SO NOT
WEDNESDAY • 9/28



LOUIS THE CHILD
WEDNESDAY • 11/23



APASHE
SATURDAY • 11/26

STUDIO B AT SKYWAY THEATRE



G-NOME
SUNDAY • 9/18



THE ALBUM LEAF
THURSDAY • 9/22



SKYLAR GREY
SUNDAY • 10/2



ELIOT SUMNER
TUESDAY • 10/4



CUTE IS WHAT WE AIM FOR
TUESDAY • 10/18



BRENDAN JAMES
THURSDAY • 11/3



PAPER ROUTE
SATURDAY • 11/5



TIMEFLIES
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'IN ORDER OF DISAPPEARANCE'

When your parents become cold-blooded killers



COURTESY OF MAGNET RELEASING

BY MICHAEL NORDINE

The Global Peace Index suggests that Scandinavia is the most pleasant region in the world.

Scandinavian cinema tells us just the opposite: that our friends in Norway, Sweden, and Denmark are at constant war with drug kingpins and other ruthless criminal elements. (Let's not even get started on black metal.) Doubtless such underbellies exist, but one has to imagine they're overrepresented by movies like *In Order of Disappearance*.

Also overrepresented: the frequency with which bereaved parents avenge their deceased children by murdering anyone and everyone tangentially involved. In Norwegian director Hans Petter Moland's seriocomic crime picture, whose clever English title is a marked improvement over the original *Kraftidioten* ("power idiot"), a

twentysomething's violent passing at the hands of mobsters is made to look like an overdose.

This instantly sets off alarm bells for his father (Stellan Skarsgård). He knows his son to have been drug-free. "What do you intend to do?" he asks a police officer after identifying his son's body. The cop's answer, in so many words, is nothing. So our hero does what any good movie dad would do and, shortly after receiving a Citizen of the Year award for his long tenure as a civil servant, sets out on a bloody quest for revenge.

They say that parents, in times of great stress, can perform feats of superhuman strength — we've all heard of the mothers who lift cars to rescue their children from danger. In a similar vein, grief can apparently instill moms and dads with the know-how to track down and kill two-bit bad guys without leaving a trace of evi-

dence. Nils Dickman (Skarsgård) doesn't need the particular set of skills that Liam Neeson had in *Taken*; being a pissed-off dad is qualification enough.

At this point you may be thinking that you've seen this movie before — maybe not set in Norway, maybe not with Skarsgård as the lead, but certainly the basic outline. You wouldn't be wrong, but both actor and director have enough fun with the well-worn setup that you might have fun too. Moland previously directed Skarsgård in *A Somewhat Gentle Man*, another crime drama with a low temperature and high body count; here he even throws in a wintry, roadside murder straight out of *Fargo* for good measure.

Moland stops short of instilling any of this with real weight, though. Nils never takes a moment to consider the gravity of this situation, and it doesn't take much nitpicking to wonder how and why he instantly

IN ORDER OF DISAPPEARANCE

Directed by Hans Petter Moland
Opens Friday, Lagoon Cinema

becomes a ruthless killing machine. (His day job involves snowplowing remote roads.) If Nils is shocked by either his capacity for such violence or even the sight of so much blood as he offs one low-level criminal at a time, we don't see it. He has nothing to reckon with morally, and so neither do we.

The head of the totem pole Nils is trying to decapitate mistakes Nils' actions for those of a rival gang — the Serbs, perhaps, or more likely the Albanians. Moland announces each victim with an onscreen title card, all of them marked by their name and a small cross. They're killed off in ascending order of importance, but the film never feels like it's building to anything equally significant. The ending is preordained by the premise. **C+**

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THEATER

A ROCKY RIVER

Walking Shadow struggles with an awkward script



DAN NORMAN

BY JAY GABLER

A man and a woman, lovers, are playfully bantering onstage. The woman says, “Tell me about... the first fish you ever caught.”

At this point, you might lean forward with anticipation — or you might go cross-eyed with boredom. If your reaction might be the latter, beware of jumping into Walking Shadow Theatre Company’s *The River*. It’s the regional premiere of a 2012 play by Jez Butterworth, who wrote a script so thick with metaphor and monologue that it’s as if he was trying to supply a fresh practice piece for every drama student in the U.K.

Butterworth is British, but director Amy Rummenie’s cast sticks with American accents. This makes many lines land oddly, especially the ones involving Anglicisms. That’s particularly a liability given that Butterworth’s dialogue is forced and stagy to begin with. Really, when was the last time you dropped a half-dozen similes in a single anecdote?

Most of the talk, symbolic and otherwise, involves fly fishing. That’s the great preoccupation of the unnamed Man (Andrew Erskine Wheeler) who invites a similarly moniker-averse Woman (Emily Grodzik) up to his cabin to land a few trout and to fool around... excuse me, “make love.”

It turns out that this wordy weekend getaway package isn’t an exclusive deal: There’s an Other Woman (Elizabeth Efteland), who’s seen in alternating scenes as we slowly discover which Woman came first and what implications that has for her counterpart’s relationship with the Man.

THE RIVER

Walking Shadow Theatre Company
at Open Eye Theatre
506 E. 24th St., Minneapolis
612-375-0300; through September 17

Set designer Steve Kath, sound artist Katharine Horowitz, and lighting designer Paola Rodriguez have certainly done their part to give these characters an amenable environment in which to have their heady exchanges. Open Eye Figure Theatre’s small stage has been transformed into a rustic cabin kitchen with detail and depth, chirping crickets, and water gurgling all around.

Casting and direction choices, though, undermine the plausibility of this asynchronous ménage à trois. Wheeler’s Man feels fussy and pathetic from the opening scene, as he fumbles around in his waders ignoring Grodzik and prattling on about his fishing accessories. Speaking with a strange, academic affect — like a librarian from Middle Earth — Wheeler has none of the mojo we need to sense if we’re to believe that a succession of bright, attractive young women are seduced by his pretentious preoccupations.

Early on, the Woman declares she won’t go night-fishing with the Man: She’s already sunburned from casting lines all day. He says he’ll accept her refusal — as long as she reads a Ted Hughes fishing poem first, aloud. She makes a quiet “hmpf,” and he’s of course offended, but when I imagine what sound most women I know would have made in that situation, I think it would have been a hell of a lot worse. **CP**

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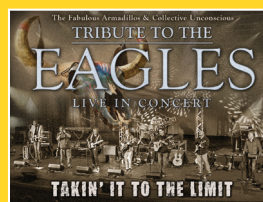
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THE REBIRTH OF BON IVER

Justin Vernon crafts a bold new language for Bon Iver with hotly anticipated new album *22, A Million*

BY ERIK THOMPSON

Justin Vernon is determined to find a different way forward.

The leader of Bon Iver experienced creative fatigue following the extensive tours in support of 2011's Grammy-winning album *Bon Iver*, *Bon Iver*, and he says personal burnout plagued the circuitous process of writing the highly anticipated follow-up.

Five years later, that new record, *22, A Million*, is finally set to be released on September 30. Rather than settle into the music-industry routine of monotonous interviews, Vernon instead hosted 27 journalists from around the world (including *City Pages*) at a listening party for the new record in the soon-to-open Oxbow Hotel in his hometown of Eau Claire, Wisconsin. That was followed by an informal press conference where, over the course of nearly two hours, the 35-year-old musician candidly opened up about his new songs — including the inspirations, frustrations, and innovations that went into them.

In a generous but unconventional marketing move, we were invited to a city that's vital to the essence of Bon Iver's work. The 10 emotional, adventurous songs of *22, A Million* have deep creative roots in Wisconsin's Chippewa Valley, which is likely why Vernon premiered them live at his Eau Claire festival last month. The intimate evening at the Oxbow allowed us to hear the studio version of the new LP, as well as talk directly with the man who struggled so mightily to bring it to life.

Samples, Symbols, and a New Sound

"This time, we went looking for different kinds of sparks," Vernon said of *22, A Million*'s genesis last Friday at the Oxbow. "Over the course of the last few years, just putting these moments together and seeing how they coexist... if it felt new to me, then that made me excited."

The record is filled with bold, experimental sonic fragments that fitfully coalesce into an engrossing artistic statement. It also represents a radical departure from Vernon's folksier, acoustic-laden roots. That shift in tone is due in large part to his reliance on the OP-1, a portable MPC synthesizer that

Bon Iver mastermind Justin Vernon keeps his head in the clouds.



CAMERON WITTIG & CRYSTAL QUINN

can capture samples on the fly.

"You can be sitting around anywhere and sample the radio, or breathing, and you can make a song out of it," Vernon, a frequent collaborator of sample-happy rapper/producer Kanye West, explained. "Once I had enough of that going on, it didn't seem as obvious to me to pick up the acoustic guitar as often. I wanted to keep a new language going."

That manner of communication is conveyed musically through textured, fragmented beats, damaged, imperfect sonic bursts, and brief, surprising samples ranging from Mahalia Jackson ("22, Over Soon"), Paolo Nutini ("33 (God)"), Fionn Regan ("100000 (A Million)"), and an uncredited sample of Stevie Nicks ("10 (Death Breast)"). It's also expressed through the album's symbolic cover art (created by New York-based artist Eric Timothy Carlson, who also designed the logo for regional supergroup Gayngs) and cryptic song titles.

"It was nice to have a symbol," Vernon said of Carlson's Gayngs sign. "So we were like,

"This time, let's have a shitload of symbols."

About Those Titles

The album title references Vernon's favorite number, 22 (which he describes as inherently paradoxical), while "A Million" represents the unknown other, the uncountable masses.

That personal symbolism is present on the album's lead-off track, "22 (OVER S000N)," a song that arrived to Vernon during a lonely vacation.

"Don't go to the Greek islands, off-season, by yourself," he warned. "I was trying to find myself. I did not. And I was humming to myself, 'It might be over soon,' like this feeling might be over."

That phrase illuminates the duality that courses throughout the record, serving as both an exultation of relief that an unpleasant experience will shortly come to an end, and a wistful lament that something is finishing before you are ready to move on.

Rather than serving as inscrutable codes that need to be deciphered, the quirky song titles — e.g. "___45___" and "715 - CRΣΣKS," which references Eau Claire's

area code — exist merely to serve the unique parlance of *22, A Million*, another extension of Vernon's refusal to bow to convention.

Music As a Mirror

Vernon's *22, A Million* is a profound artistic statement, but it's also a deliberate nod to his beloved hometown, which is located about 90 miles east of the Twin Cities.

"You go around the world and you see so many great places, and I just know this place so well," Vernon said of Eau Claire, population 67,778. "Most of this stuff that we do is cultural — music, and art, and expression. It just feels really good to have that be part of your job, to be part of the apparatus, the mirror of our little culture here."

That sense of community is present in every aspect of Vernon's career — from the 2007 Bon Iver debut that famously emerged from a snowy cabin, to the world-class hometown music festival he co-curates, to the April Base recording studio he operates, to the boutique hotel/restaurant he's opening with friends. And without the help of friends, *22, A Million* might have been scrapped.

"I almost quit on it. In January of this year, I kind of hung the album up, because it had just become kind of convoluted," Vernon admitted. "There's a lot of stuff going on, it's very dense. I was sort of tired of it, and tired of myself, like, 'Why are you trying so hard?' And my friend [Twin Cities producer] Ryan Olson just kind of slapped me, and he's like, 'nuh-uh.' And he basically sat next to me and virtually held my hand through the entire process of finishing the album. That's my favorite part of the album — that moment, the last six months of him just coming and picking his friend up."

Vernon has realized, as we all eventually do, that time is indeed fleeting, and we must make the most of the days and opportunities presented to us. After all, it might be over soon.

"I've become more and more aware about how minute our existences are," Vernon said. "But it's also really good to remember that we're in a room right now, talking about music. And that is both ridiculous and amazing. It's so unnecessary, and so necessary." **GP**

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TRIPLE ROCK & GRUMPY'S,
 FRIDAY 9.9 & SATURDAY 9.10

Depending on whom you ask, summer's either waning or cold and dead. Noted antichrist Donald J. Trump will assume the presidency come November, ushering in rivers of blood and subsequent eternal darkness. But hey — let's have One Last Party! The punk-rock bash is the spiritual successor to Fuck Dave Strait Fest, a recurring/tongue-in-cheek rock 'n' roll marathon (very loosely) centered on the member of local bands Slow Death and Pretty Boy Thorson & the Falling Angels. Both of those acts and around 20 others will take over Triple Rock on Friday and T-Rock plus Grumpy's Downtown for brunch on Saturday. Among the highlights: a record release from melodic Wisconsin blasters Arms Aloft, a rare reunion show from beloved Minneapolis punk duo Awesome Snakes, buzzing local garage-punks Lutheran Heat (helluva name, right?), and the final show from Pretty Boy Thorson. Noon at Grumpy's; 7 p.m. nightly at Triple Rock. \$40 two-day wristband; \$20-\$23 nightly. Full lineup and more info at facebook.com/onelastparty. —JAY BOLLER

SUMMIT BACKYARD BASH

SUMMIT BREWERY, SATURDAY 9.10

To celebrate its 30th anniversary, Summit Brewing Co. is cracking open the brewery doors for a birthday rager on its lawn. The 2016 edition of the annual Backyard Bash will have locally affiliated Hüsker Dü/Sugar star Bob Mould, Nashville-via-Minnesota indie-rock sensation Bully, and rising Rhymesayers rapper Dem Atlas leading the live-music charge. Mould received warm reviews for his 12th solo album, March's *Patch the Sky*; Bully scored year-end love for their scorching 2015 debut, *Feels Like*; and Dem Atlas just dropped *MF Dem*, featuring 13 previously unreleased DOOM beats. Twin Cities acts Bad Bad Hats (winners of City Pages' enviable Picked to Click prize in 2015), Apollo Cobra, Nooky Jones, and the Hotpants DJs are also slated to perform. Will the bash rock harder than my upcoming 30th birthday? Only if the above lineup sounds more enticing than a quiet dinner at home followed by agonizing over mortality. Surly and Grain Belt will be supplying the suds — sike! Obviously you'll be drinking Summit. Grub-peddlers include Pizza Lucé, Anchor Fish & Chips, Bennett's Chop & Railhouse, World Street Kitchen, Signature on Wheels, and Black Forest. Local nonprofit the Minnesota Music Coalition receives a cut of ticket sales. 21+. Noon-8 p.m. \$30. 910 Montreal Cir., St Paul; 651-265-7800. —JAY BOLLER

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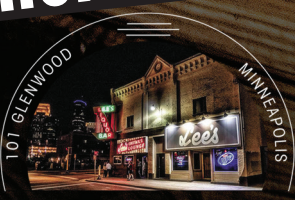
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My husband and I have a pretty good sex life considering we are raising three kids, we both work full time, and I'm going to school. We have sex four to five times a week, sometimes daily. Before we married, it never occurred to me to check what he was looking at online. Now I can't stop. I know he looks at porn and masturbates. I never check his phone or his Facebook, just what he has Googled. How can I let go and be more confident and believe that, regardless of his personal habits, he still wants me? He says it's not personal, it's when I'm not available, and it's a good way to take a nap. I trust him and don't think he's doing anything wrong, but how do I feel okay with it?

SEES PROBLEMS ON
UNDERSTANDING
SPOUSE'S ELECTRONICS

You don't have a good sex life, SPOUSE, you have a great sex life. You two are raising three kids, you're getting sex on an almost daily basis, and at least one of you is getting naps? You're the envy of all parents everywhere. It'll put your mind at ease if you remind yourself now and then that no one person can be all things to another person — sexually or in any other way — and that the evidence your husband still wants you is running down your leg four to five times per week. Now please pass the paper/tablet/phone to your husband, SPOUSE, I have something to say to him.

Hey, Mr. SPOUSE, here's a handy life hack for you: CLEAR YOUR FUCKING BROWSER HISTORY. Use the "private browsing" or "incognito" setting in your web browser, and spare your wife — and yourself — future scrutiny and smut shaming.

I was out of town recently and via text I asked my (gay) husband of 10 years if he had any sexual fantasies he hadn't shared with me. He replied, "I want to cheat on you." He wrote the next morning to apologize. He said he was tipsy and didn't mean what he said. I explained that I wasn't upset but turned on. If he wanted to sleep with other people, he could, provided it was someone safe and

not someone in our social circle. (That makes me a gay cuckold, correct?) I even told him I jerked off about it already. He did not react the way I expected. He got upset and said he thinks about cheating on me only when he's drunk, and he would never want to do it in real life, and he's angry that I would want him to. Advice?

CHUMP UNDER CLOUD KEEPING SILENT

Years ago, my then-boyfriend cheated on me while I was out of town. He didn't like my reaction when he confessed ("Was he cute? Can we have a three-way?") and got angry at me for not being angry with him. We wound up having a fun threesome with the other guy shortly before we broke up for other reasons, CUCKS. I suspect the day will come when your husband fucks someone else — if he hasn't already — with your permission, which means it'll be cuckolding, not cheating. Just apologize for now, roll your eyes when he's not looking, and bide your time.

And speaking of gay cuckolds... Way back in 2008, a reader asked why I described cuckolding as a straight male fetish. "The cuckolding fetish is the boner-killing lemons of straight male sexual/paternal insecurity turned into deliciously perverted bonerade," I responded. "Gay sex doesn't make babies, only messes, which may explain why, as a general rule, gay men aren't as threatened when our partners are 'taken' by other men."

But gay cuckolding has emerged as a porn genre over the last few years — right after marriage equality was achieved in the United States (hmm) — and now sex researchers are looking into it. So if you're a gay cuckold, or just someone who fantasizes about it, please go online and take a few minutes to fill out this anonymous survey in the name of both science and your kink: tinyurl.com/gaycuck.

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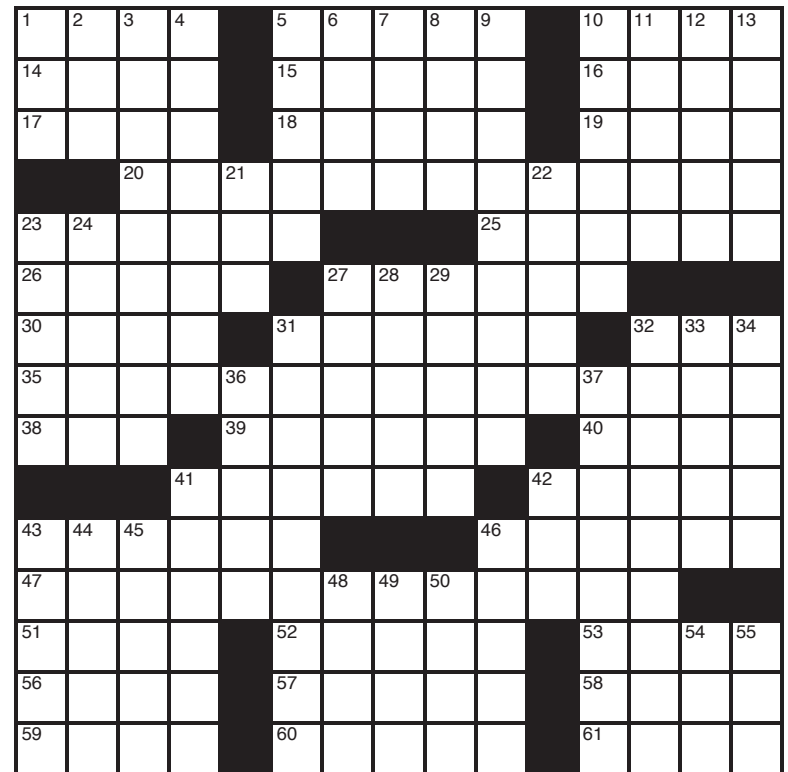
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Across

- 1 Christian bracelet initialism
- 5 "Dum ___ Spero" (S.C. motto which means "While I breathe I hope")
- 10 Like some quiches
- 14 Orchestral wind
- 15 Davenport denizen
- 16 Russian Twist target
- 17 Scream out loud
- 18 Abstract Expressionist Franz
- 19 Tosca tune
- 20 Overhyped dud of an event, in modern-day slang
- 23 32-Across suckers
- 25 Cousins of the honey badger
- 26 Box spring holders
- 27 Put your hand to your head
- 30 Strait of Dover county
- 31 Colorless fuel gas
- 32 See 23-Across
- 35 How a 20-Across is prepared?
- 38 Roswell visitors, for short
- 39 Highly decorated
- 40 Model Sampaio
- 41 London insurance giant
- 42 Chips on the table
- 43 More upbeat
- 46 Snapping word
- 47 Nutritional value of a

20-Across?

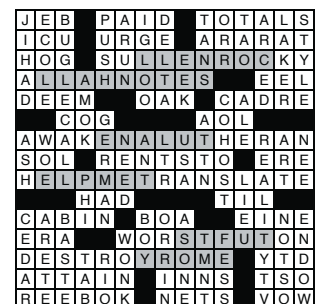
- 51 ___ accompli
- 52 Rather round
- 53 "It's mine!"
- 56 FIFA member?: Abbr.
- 57 Salesman's scores
- 58 Make some changes
- 59 Short at Starbucks, say
- 60 Groupthink
- 61 Refuse

Down

- 1 Blow away
- 2 Org. with a minimumweight category
- 3 Prepare for a group prayer
- 4 One of the Big Four auditing firms
- 5 Mystics in turbans
- 6 ___-sci
- 7 "How you like them apples?"
- 8 Called up
- 9 Tennis limit
- 10 Card game that means "discarded"
- 11 Base jumper's spot
- 12 Comic David Alan ___
- 13 Sentence divisions
- 21 Chargers rack them up, for short
- 22 Say
- 23 "I probably know the answer"
- 24 Pants fold
- 27 Like hard-to-till land

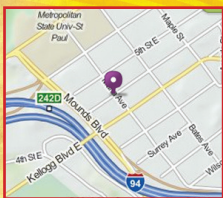
- 28 Jazz pianist Jamal
- 29 Has legs
- 31 Bug message
- 32 Toward the lower 48
- 33 Land to build on
- 34 Growth spurt
- 36 ___ artist (sound effects editor)
- 37 Dosage phrase
- 41 Insignificant
- 42 Grilled tuna
- 43 Some mortgage loans
- 44 Certain bedouin
- 45 Dog with thick white fur
- 46 Salad leaves
- 48 Assist someone who needs help badly?
- 49 Jacob's first wife
- 50 Holmenkollen Ski Museum city
- 54 It's full of trash
- 55 It's full of trash

Last Week's Answer



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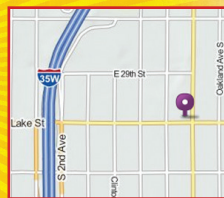
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